



Poster used in California program

Recalling Hawai`i

PROLOGUE

The Hawaiian archipelago comprises 132 islands, reefs, and shoals, lying between 19 and 28 degrees north latitude, and 155 and 178 west longitude in the north Pacific. Most geologists believe that these islands were formed and continue to be formed by the northwestward movement of the Pacific tectonic plate over a volcanic plume [“hotspot”] welling up from earth’s interior. Where the plate sits atop the hotspot, magma oozes through the planet’s crust and forms volcanos. When these grow tall enough to pierce the ocean’s surface, they become islands. At present, Hawai`i Island lies atop the hotspot. As the plate slides away from the upwelling lava at about 9cm/year, volcanic activity subsides. Wind and rain gnaw away at the mountains, reducing them first to atolls and eventually to submarine seamounts. This process takes about 30,000,000 years.

Hawaiians describe this geolcycle as the interplay between the goddess *Pele*, whose *kino lau* [incarnations] include fire and lava, and the god *Kāne*, embodied in the many forms water can assume. The first part of our program consists of dances honoring *Pele*, *Kāne* and the constant creative tension between them.

Perhaps because human bodies are bilaterally symmetrical, many people’s cosmologies view

creation as a balance between pairs of contrasting elements such as male/female, darkness/light, earth/sky etc. The Polynesian embodiment of this balance is the divine personage called *Lata*, *La`a*, *Rata* etc. Hawaiians call her/him *Laka*. *Laka* represents physical poise necessary for dancing or for standing on a voyaging canoe, balance between male and female elements in a whole person or a healthy society, and equilibrium between humans and nature that ensures the survival of both. After depicting the sometimes-cataclysmic interaction of *Pele* and *Kāne* in our opening dances, we end our program's first section by honoring the of balance and peace that *Laka* represents.

First we honor the land, then its people. Our second section chronicles *ka lāhui Hawai`i* [the Hawaiian nation], from the first Polynesian settlers to the children who will create its future. We tell of *nā ali`i* [kings and queens], sailors and farmers, warriors and scholars. Included in that history are the stories of all the peoples, Polynesians, Chinese, Europeans, Filipinos, Japanese and others who have made the Hawaiian islands their home, and who are dancing for you today. What makes it possible for so many different peoples and cultures to live peacefully together on a few small islands is *aloha*, Hawai`i's greatest gift to the world, and our gift to you.

Oli: O ancestors, your families greet you with love, reverence, and gratitude.

RECALLING HAWAI`I

THE TIME OF PŌ

In the beginning there were no canoes nor people in canoes.

It was the time of pō, the time of darkness.

The sweating time when steam poured from the earth like sweat. The time of unceasing rain. The time of creation.

Oli: Source of all gods, born of night, born of day, arise from the sea.

MELE AND HULA HONORING PELE:

Pele, the elementary particle forming the basis of all life, travels from Tahiti to Hawai`i to her new home on the summit of Kilauea. These dances describe her creative and destructive powers.

MELE AND HULA HONORING KĀNE:

He Mele no Kāne (a song for Kāne) This old Kaua`i mele contains six sections, each describing one part of the water cycle. We are using it to frame a series of dances, in kahiko (ancient) and `auana (modern) styles. "Where is the water of Kāne," ask the children at the opening of each segment. The adults reply, in the sunrise, the sunset, the mountains, the sea, the clouds, the earth. Kāne is, as water, immortal and omnipresent.

Aia ihea ka wai a Kāne? (*Where is the water of Kāne?*)

Section 1: ...i ka hikina ka lā (*...in the sunrise*)

HO`OPUKA E KA LA MA KAHIKINA (*The sun bursts forth in the east*) An entrance dance. The dancer glides onto the stage with the birds, announcing the dawn.

KUKUNA O KA LA (*Rays of the sun*) A popular song praising the sun's beauty and beneficence.

Section 2: ...i kaulana ka lā (*...in the sunset*)

KONA KAI `ŌPUA (*Kona of the clouds mirrored in the sea*) A traditional favorite describing the beauty of Kona's tranquil sea, sheltered from the northeast trade winds.

HE MOTU TĀ`ULA, NĪHOA, A ME NI`IHAI (Islands of Kā`ula, Nīhoa, and Ni`ihau) A hula kala`au (dance accompanied by sticks) and papa hehi (foot boards). Ni`ihau, Kā`ula, and Nīhoa are islands west of Kaua`i. They also represent important sunset points in the astronomical calendar.

Section 3: ...i ke kuahiwi (*...in the mountains*)

KA NANI O KAUA`I (*The beauty of Kaua`i*): "From on high it begins..." says the hui (chorus) of this mele. Rain pours from the heaven onto Kaua`i's signature mountain Wai`ala`ale, and flows down to enrich and beautify the land. Like many cultures, the Hawaiian often uses fresh water as a metaphor for spiritual power. Kaua`i's real beauty, says the song, is both physical and spiritual.

OLI Honoring the area of Waialua on O`ahu.

PUPU O `EWA (*Shells of `Ewa*): A song from the 1870's that has been made famous in the 20th century as "Pearly Shells". The verse celebrates beautiful Mount Ka`ala on O`ahu's windward side, whence a panorama of the island's `Ewa coast is visible on a clear day.

E HIHIWAI Hihiwai are native snails (*Nerita granosa*) that cling to rocks in freshwater streams. Hawaiians used their shells to make whistles whose sound could entice a lover. Rev. Dennis Kamakahi wrote this song out of concern about a decline in the Native Hawaiian population. The hihiwai calls, "Come on, let's go, just the two of us, to the verdant land of Wailau (many streams)!"

Section 4: ...i kai, i ka moana (*...in the sea, in the wide ocean*)

I ALOHA`IA NO A`O WAIMEA (*Beloved is Waimea*) A chant praising the ever-arching rainbows of Waimea on Kaua`i's west side, where red and white streams mingle and pour into the sea.

KANANAKA A saucy hula noho (seated hula) about a mo`o (supernatural water reptile) frolicking in the waves during the full moon.

Section 5: Aia iluna.... (*It's up there...*)

NEMONEMO KA PUA`A ILUNA O HĀ`UPU (*The pig up on Hā`upu is smooth*) Pua`a means both pig and the anabatic clouds that pile up over mountains. This complex and comic mele describes how storm clouds gather on Kaua`i's Hā`upu mountain. As pua`a (clouds) become

more threatening, the forest *pua`a* (*pigs*) grow agitated, and finally run for cover as a storm breaks. Kamapua`a (*Pig child*), to whom the dance is dedicated, is one of the most interesting and popular characters in Hawaiian folklore.

A KO`OLAU AU describes an incident in the epic of Pele, Hi`iaka, and Lohiau. Hi`iaka, voyaging from Hawai`i to Kaua`i in search of her sister Pele's lover Lohiau, climbs the formidable cliffs of eastern O`ahu. A mighty thunderstorm batters her, but she persists and prevails.

OLI: The chanters pray for tranquility and clear weather.

Section 6: Aia ilalo... (It's down there...)

ALOHA E KE KAI O KALALAU (*A loving greeting to the sea at Kalalau*) This hula pahu (dance accompanied by the hula drum) describes a traditional Kaua`i way of honoring high chiefs. Skilled climbers would scale cliffs at Kalalau and other places along the Nā Pali coast, carrying with them dry logs cut from light woods. As night fell, the climbers ignited the logs and hurled them from the summits. Updrafts created by heat radiating from the dark rocks would carry these flaming brands far out to sea, where people in canoes would gather to enjoy the spectacle.

MANOWAIOPUNA -a beautiful but isolated waterfall on Kaua`i. Hawaiian poetry often uses waterfalls and spray as symbols for lovemaking.

MO`OLELE (Leaping Lizard or Flying Dragon) is a modern canoe voyaging canoe from Maui, sister vessel to the famous Hokule`a. Grandpa Lindsey, Roselle Bailey's late father, composed this exciting mele to express his joy at seeing the Mo`olele under sail.

CHANTS AND DANCES HONORING LAKA

This section begins with students bringing offerings of plants to Laka's altar, then dancing two hula accompanied by the pahu. The first, **E LOA`A MAI**, is a prayer that life, strength, growth, and prosperity will flow to the land and its people from all directions of time and space.

The second, **KAULILUA I KE ANU O WAI`ALE`ALE**, is an ancient mele prophesying the arrival of foreigners who will bring new knowledge and ideas to these islands, and warning the inhabitants against uncritical acceptance of them. "Be careful, learn what you can from these strangers, but never forget your origins, and ancestral wisdom."

The themes of these two dances will be expanded in our program's second half.

Oli: A fond farewell to Kalalau valley, originally sung by Pele's sister Hi`iaka.

This ends the time of Pō.

THE TIME OF AO

Oli: Sources of all rulers, governors, and managers, born of night, born of day, arise from the sea!

We have come to the time of ao, of days and seasons, of mankind, of history. Now the canoes are filled with people, people who travelled the wide ocean to settle these islands, people who united these islands into a nation, other people who illegally made that nation part of the united states of america while other nations looked on.

KAMEHAMEHA I (1758-1819): The first ruler of a united Hawaiian kingdom. Though a strong and fearless warrior, he considered his greatest achievement the creation of a safe society where "old men and women and children can sleep safely by the wayside."

KA`AHUMANU (1768-1832): A high chief from Hana, Maui. She became Kamehameha I's favorite wife, and served as regent for his heirs Liholiho and Kamehameha II. Her conversion to Christianity in 1825 greatly advanced the cause of the American Protestant missionaries.

KAMEHAMEHA II LIHOLIHO (1794-1824): Son of Kamehameha I and his sacred queen Keopuolani. In 1820, he permitted American Protestant missionaries to settle in Hawai`i, O`ahu and Kaua`i.

The first Hawaiian monarch to visit Europe, he died of measles in London. His wife, Kamāmalu, also succumbed. Like many Native Americans and Pacific islanders, Hawaiians lacked immunity to common European illnesses such as measles, influenza, mumps, and chicken pox. Alcohol, also introduced by Europeans, further weakened the people's health. So many died from the combination of disease and drink that some observers predicted Hawai`i's aboriginal people would be extinct before the end of the nineteenth century.

KAMEHAMEHA III KAUIKEAOULI (1813-1854): The youngest son of Kamehameha I, he became king in 1825, with Ka`ahumanu serving as regent until 1832. During his 30 year reign Hawai`i experienced many changes including its first census in 1831, its first written constitution in 1840, and the Great Mahele in 1848.

In 1843 the kingdom suffered the first serious challenge to its independence when British Admiral Lord George Paulet, responding to complaints from the British Consul, Lord Charleton, forcibly annexed Hawai`i. His action, however, received no support from the government of Great Britain. Six months later, Admiral Thomas formally repudiated the annexation in Queen Victoria's name, officially acknowledging the nation's sovereignty. At a service of thanksgiving in Kawaiaha`o Church, the king proclaimed, "Ua mau ke ea o ka `āina i ka pono" (the sovereign and sovereignty of the nation continue in perfect order), which would later become the State of Hawai`i's motto.

"My nation will be one of education," the king declared. During his reign Hawai`i enjoyed one of the world's highest literacy rates, a remarkable achievement for a people who, until Christian missionaries devised a system for transcribing Hawaiian in 1826, had no written language.

KAMEHAMEHA IV ALEXANDER LIHOLIHO (1834-1863): Because all of Kauikeaouli's children died in infancy, he appointed his nephew, Alexander Liholiho as his successor. Liholiho and his wife, Queen Emma (1836-1885) spent much of their brief reign working to improve their people's health. To this end they built Queen's Hospital, which provided free medical care to needy Hawaiians.

In 1862, their only child, Prince Albert, died at the age of four. His health broken by grief, the king died the following year. Emma then took the name Kaleleonālani (Flight of the heavenly ones) to symbolize her double loss. Surmounting her personal sorrow, she continued to serve her nation.

KAMEHAMEHA V LOT KAPUĀIWA (1830-1872): Brother of Liholiho, and the last Kamehameha to rule Hawai`i. Shortly after his accession, he wrote a new constitution that became the law of the land for the next 23 years. Among its provisions was a requirement that all voters born after 1840 would be able to read and write in either Hawaiian or English, an indication of how highly Hawaiian monarchs esteemed modern education.

Under his rule began one of the saddest segments of the Hawaiian Kingdom's history. In 1865 the Board of Health established Kalawao, Kalaupapa, Moloka`i as a place of quarantine for people afflicted with *lepela* or Hansen's disease, which had arrived, possibly from China, during Kamehemeha III's reign. Separated for life from family and friends, patients subsisted in deplorable conditions. The beautiful *mele Olu o Pu`ulani* was composed by Helen Lindsey Parker to console the family of a child wrenched from his home and exiled to Kalaupapa when the disease struck him.

WILLIAM CHARLES LUNALILO (1835-1874): When Kamehameha V died without naming a successor, the Legislature elected Lunalilo king. Popular with his people, he was known as *Ke Ali`i Lokomaika`i* (the good chief).

When he died of tuberculosis and alcohol abuse after reigning only a year, he donated most of his estate to construction of a care facility, now called the Lunalilo Home for the Aged, for poor Hawaiian elders.

DAVID KALĀKAUA (1836-1891): Nine days after Lunalilo's passing, the Legislature convened to choose a new ruler. David Kalākaua and Queen Emma stood for election; Kalākaua won.

By the time of his accession, sugar had replaced whaling as Hawai`i's most profitable industry. Many of his reign's important events, such as the signing of a reciprocity treaty with the United States in 1875, resulted from this economic shift.

One of the king's best-known exploits is his round the world tour in 1881, the first by any reigning monarch. Though he certainly enjoyed the excursion, it was more than just a pleasure cruise. During his visit to Japan, for example, he negotiated an agreement that would allow Japanese agricultural workers to emigrate to Hawai`i, where plantation labor was in short supply.

This labor shortage resulted in part from high mortality and low birth rates among Hawaiians exposed to foreign diseases. Like many other *ali`i*, Kalākaua and his wife Kapi`olani

(1834-1899) worked to improve their subjects' health. When one of his advisors asked why he cared so much for a race that would soon be extinct, the king replied, "My people will be a new breed."

To help create this new breed of Hawaiian, in 1874 the king founded the *Ho`oulu and Ho`ōla Lāhui Society* (Society for propagating and preserving the nation) to provide medical care for mothers and infants, and later established the Kapi`olani Maternity Hospital which furnished free care to Hawaiian women and babies.

In his leisure time, the king performed and composed music. In 1874 he wrote the words to *Hawai`i Pono`ī*. Royal Hawaiian Bandmaster Henry Berger set them to music, and in 1876 the song became the national anthem. It is still Hawai`i's official state song.

KA`IULANI (1875-1899): Daughter of Lili`uokalani and Kalākaua`s sister Miriam Likelike and Archibald Cleghorn. In 1891, she was named heir apparent to the throne. After Lili`uokalani was overthrown in 1893, Ka`iulani visited Washington DC in an attempt to win support for those hoping to restore the monarchy. This charming and beautiful young woman died when she was 24. The medical record lists pneumonia as the cause of her death; some Hawaiians believe that she succumbed to heartbreak over the loss of her nation.

LILI`UOKALANI (1838-1917): Sister and successor to Kalākaua, she reigned from 1891 until January 1893, when the Kingdom of Hawai`i was overthrown by members of the Committee of Safety, an economically powerful group supporting annexation to the United States of America, with assistance from U.S. Minister John Stevens and armed troops from the U.S.S. *Boston*.

Despite the loss of her office and nation, Lili`uokalani continued to serve her people. Among other good works, she established the Queen Liliuokalani Childrens' Center-Lili`uokalani Trust to care for orphaned children.

A prolific composer, Lili`uokalani wrote the Kingdom's first national anthem, *He Mele Lāhui Hawai`i* (A Song for the Hawaiian Nation), at the request of Kamehameha V in 1866. Among her best known songs are *Aloha `Oe*, *Paoaokalani*, and *The Queen's Prayer*.

A close friend and fellow composer, Mrs. Ellen Wright Prendergast, wrote the rousing Mele `Ai Pōhaku (Stone-eating Song), now known as Kaulana Nā Pua, to show her support of the Queen during the turbulent days of the Kingdom's overthrow.

Oli: *All the branches of the rulers, governors, and managers, born of the night, born of the day, arise from the sea.*

The branches of the Ali`i (rulers, governors, managers) have been broken and planted in a foreign land. There they grew, learning a new way, but never forgetting their people, their land, and their nation.

BERNICE PAUAHI BISHOP (1831-1884): High chief and last direct descendent of Kamehameha I. A demure and modest character, she chose to serve her people through education not

politics. From her great estate came funds for establishment of the Kamehameha Schools. After her death, her husband, Charles Bishop used his own money to found the Bernice Pauahi Bishop Museum, one of the finest archival and research institutions in the Pacific region.

JONAH KŪHIŌ KALANIANA`OLE PI`IKOI (1871-1922): Great-grandson of Kaumuali`i, the last king of an independent Kaua`i, and nephew of Lili`uokalani. Imprisoned and charged with treason by the Provisional Government for supporting an attempt to reinstate the Queen, he was later pardoned and released. From 1902-1922, he served as a delegate to the U.S. Congress. His accomplishments during this time included establishment of Hawai`i Volcanoes National Park, construction of a hospital for lepers at Kalaupapa, and organization of the Hawaiian Homes Commission.

Oli: All the utmost extremities of the rulers, governors, and managers, born of the night, born of the day, arise from the sea.

Hawai`i, despite more than 120 years of de facto foreign occupation, has maintained "aloha `āina" (love for the land). Now there arises a new breed of hawaiians, as predicted by King Kalākaua who blend modern education with ancient respect for human worth.

Article XV Section 4 of the Hawai`i State Constitution, ratified by the 1978 Constitutional Convention, states, "Hawaiian and English shall be the official languages of Hawai`i. In addition to the foundations established by nineteenth-century chiefs, both governmental and private agencies now help Hawaiians toward cultural and economic independence.

Oli: All the flowers of the Ali`i, the upright ones, the ones who walk with canes, the old ones wrinkled like pandanus leaves, the ones whose eyes are bleary like a rat's, those who crawl like a snail, arise, arise, arise.

THE PERFUMED FLOWERS FROM ACROSS THE EARTH INTERMINGLE.

THIS IS THE TAPROOT OF ALOHA. THIS IS ALOHA `ĀINA. THIS IS HAWAI`I.